

SALMACIDA SPOLIA.

A

MASQUE.

Presented by the King and
Queen's Majesties, at *White-*
ball, on *Tuesday* the 21st Day
of *January*, 1639.



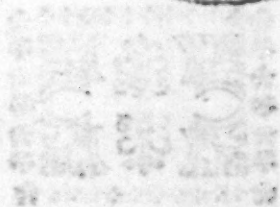
D U B L I N :

Printed, and Sold by the Editor W. R. CHETWOOD, in
the *Four-court-marshalsea* ; Messrs. G. and A. EWING,
P. WILSON, H. HAWKER, and S. PRICE, in *Dame-*
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SALMAGANDA SPOLIA.

M A S O U E.

Printed by the King and
Queen's Maestros, at White
Hall, on the 1st day
of January 1639.



D U B L I N :

Printed, and sold by the Editor, W. R. CURRY, in
the Strand, near the Temple; and by J. G. and A. Lewis,
P. Wilson, R. Jackson, and S. Price, in Corn
hill; by J. B. and A. Lane, in St. Dunstons
[illegible] and J. B. and A. Lane, in St. Dunstons
[illegible] M.D.C.C.



T H E
E D I T O R
T O T H E
R E A D E R.

TH E following *masque* was presented by king *Charles* the first, his queen, and the chief nobility that attended the court: Sir *William Davenant*, and that great architect, *Inigo Jones*, Esq; were the inventors. By the description in the *masque*, we may easily imagine the habits, scenes, and machinery, were set forth with the utmost magnificence. The painting was design'd by the inimitable *Peter Paul Reubens*.

THIS *masque* is not in the works of sir *William Davenant*, in folio, 1673, which was my chief motive for printing it in this collection, more for its curiosity, than entertainment; and I do not expect any but the curious, will be entertain'd by it.

THE musick was composed by Mr. *Lewis Richards*, master of his majesty's band, who may be supposed to be eminent in his profession,

iv *The EDITOR to the READER.*

sion, since many songs, and sonnets, of those times, with an anthem on the birth of prince *Charles* (king *Charles* the second) were composed by him.

IN the foregoing five dramatic pieces, I have done no more than alter the old orthography: Therefore, in this, I have let it stand as it does in the original. Here, imagination must assist the reader; and, as the poet writes on fancy:

- “ Round her, all nature’s various species stand,
“ And follow her unlimited command.
“ A sea rous on with harmless fury here;
“ Strait ’tis a field, and trees, and herbs, appear.”



The



The SUBJECT of the MASQUE.

DISCORD, a malicious fury, appears in a storm, and, by the invocation of malignant spirits, proper to her evil use, having already put most of the world into disorder, endeavours to disturb these parts, envying the blessings, and tranquillity, we have long enjoy'd.

THESE incantations are express'd by those spirits in an antimasque, who, on a sudden, are surprized, and stopped in their motion, by a secret power, whose wisdom they tremble at, and depart, as fore-knowing, that wisdom will change all their malicious hope of these disorders into a sudden calm; which, after their departure, is prepared by a dispersed harmony of musick.

THIS secret wisdom in the person of the king, attended by his nobles, and under the name of *Philogenes*, or lover of his people, hath his appearance prepared by a chorus, representing the beloved people, and is instantly discovered, environed with those nobles, in the throne of honour.

THEN the queen, personating the chief heroin, with her martial ladies, is sent down from heaven, by *Pallas*, as a reward of his prudence, for reducing the threatening storm into the following calm.

The Names of the Masquers.

The King's Majesty.

Duke of Lenox.

Earl of Carlile.

Earl of Newport.

Earl of Limerick.

Lord Ruffel.

Lord Herbert.

Lord Paget.

Lord Fielding.

Mr. Ruffel.

Mr. Thomas Howard.

Mr. Boroughs.

Mr. Skipwith.

Mr. Pert.

Mr. Ashton.

Mr. Cholmondley.

Mr. Jay.

Mr. Atkins.

Mr. Arp.

Mr. Murray.

Mr. Rimes.

Mr. Warder.

Mr. Villiers.

Mr. Seymour.

Mr. Tartarean.

Mr. Newton.

Mr. Hudson.

Mr. Cotterel.

The Queen's Majesty.

Dutcheffs of Lenox.

Countess of Caernarvon.

Countess of Newport.

Countess of Portland.

Lady Andover.

Lady Margaret Howard.

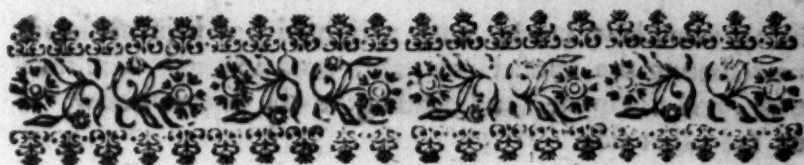
Lady Kellymekin.

Lady Frances Howard.

Mistress Cary.

Mistress Nevil.

SALMACIDA



SALMACIDA SPOLIA.

IN the border that inclosed the scenes, and made a frontispiece to all the work, in a square nitch on the right hand, stood two figures of women; one of them expressing much majesty in her aspect, apparelled in sky colour, with a crown of gold on her head, and a bridle in her hand, representing Reason: The other embracing her, was in changeable silk, with wings at her shoulders, figured for intellectual Appetite, who, while she embraceth Reason, all the actions of men are rightly governed. Above these, in a second order, were winged children; one riding on a furious lion, which he seems to tame with reins, and a bit; another bearing an antique ensign; the third hovering above, with a branch of palm in his hand, expressing the victory over the peturbations. In a nitch on the other side, stood two figures joining hands; one a grave old man in a robe of purple, with a heart of gold in a chain about his neck, figured for Counsel; the other, a woman, in a garment of cloath of gold; in her hand, a sword, with a serpent winding about the blade, representing Resolution; both these being necessary to the good means of arriving to a virtuous end.

Over these, and answering to the other side, was a round altar, raised high, and on it the bird of *Pallas*, figured for Prudence. On either side, were children with wings; one in a act of adoration; another holding a book, and a third, flying

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flying over their heads, with a lighted torch in his hand, representing the intellectual light, accompanied with doctrine, and discipline, and alluding to the figures below, as on the other side.

Above these, ran a large frieze, with a cornicement; in the midst whereof, was a double compartment, rich, and full of ornament. On the top of this, sat Fame, with spread wings, in act, sounding a trumpet of gold. Joining to the compartment, in various postures, lay two figures in their natural colours, as big as the life; one holding an anchor, representing safety; the other expressing riches, with a cornucopia, and about her stood antique vases of gold. The rest of this frieze, was composed of children, with significant signs to express their several qualities: Forgetfulness of injuries, extinguishing a flaming torch on an armor: Commerce, with ears of corn: Felicity, with a basket of lillies: Affection to the country, holding a grasshopper: Prosperous success, with the rudder of a ship: Innocence, with a branch of fearn: All these expressing the several goods, followers of peace and concord, and fore-runners of human felicity; so as the work of this front, consisting of picture, qualified with moral philosophy, tempered delight with profit.

In the midst of the aforesaid compartment, in an oval table was written.

SALMACIDA SPOLIA.

The ancient *Adagies* are these:

Salmacida Spolia sine sanguine, sine sudore, potius quam Cadmia victoria, ubi ipsos victores perniciēs opprimit.

But before I proceed in the descriptions of the scenes, it is not amiss, briefly, to set down the histories from whence these proverbs took their original.

For the first, *Melas*, and *Arevanias* of *Argos*; and *Troæzen* conducted a common colony to *Halicarnassus* in *Asia*,
and

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and there drave out the barbarous *Carie*, and *Lelegi*, who fled up to the mountains, from whence they made many incursions, robbing and cruelly spoiling the *Grecian* inhabitants, which could, by no means, be prevented.

On the top of the right horn of the hill which surrounds *Halicarnassus*, in form of a theatre, is a famous fountain of most clear water, and exquisite taste, called *Salmacis*. It happened, that near to this fountain, one of the colony (to make gain by the goodness of the water) set up a tavern, and furnished it with all necessaries; to which the barbarians resorting, enticed by the delicious taste of this water, at first, some few, and after, many together in troops, of fierce and cruel natures, were reduced, of their own accord, to the sweetness of the *Grecian* customs.

The other *Adage* is thus derived:

The city of *Thebes*, anciently call'd *Cadmia*, had war with *Adrastus*, the *Argive* king, who raised a great army of *Arcadians*, and *Messenians*, and fought a battle with them near *Ismenia*, where the *Thebans* were overthrown, turned their backs, and fled into their city: The *Peloponnesians*, not accustomed to scale walled towns, assailing furiously, but without order, were repulsed from the walls by the defendants, and many of the *Argives* slain: At that instant, the besieged making a great sally, and finding the enemy in disorder and confusion, cut them all in pieces, only *Adrastus* excepted, who was saved by flight. But this victory was gotten with great damage and slaughter of the *Thebans*, for few of them returned alive into their city.

The allusion is, that his majesty out of his mercy and clemency, approving the first proverb, seeks, by all means, to reduce tempestuous and turbulent natures, into a sweet calm of civil concord.

A curtain flying up, a horrid scene appeared of storm and tempest! No glimpse of the sun was seen! as if darkness, confusion, and deformity, had possessed the world, and
driven

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driven light to heaven! the trees bending, as forced by a gust of wind! their branches rent from their trunks, and some torn up by the roots! afar off was a dark-wrought sea, with rousing billows, breaking against the rocks, with rain, lightening, and thunder! In the midst was a globe of the earth, which, at an instant, falling on fire, was turned into a *Fury*! her hair upright, mixed with snakes! her body lean, wrinkled, and of a swarthy colour! her breasts hung bagging down to her waste, to which, with a knot of serpents, was girted bases, and under it, tawny skirts down to her feet! In her hand, she brandished a fable torch, and looking aslant, with hollow, envious eyes, came down into the room.

FURY.

‘ **B**LOW winds! until you raise the sea so high,
 ‘ That waves may hang like tears in the sun his eye!
 ‘ That we, when in vast cataracts they fall,
 ‘ May think he weeps at nature’s funeral!
 ‘ Blow winds! and from the troubled womb of earth,
 ‘ Where you receive your undiscovered birth,
 ‘ Break out in wild disorders, ’till you make
 ‘ *Atlas*, beneath his shaking load to shake!
 ‘ How am I grieved the world should every where
 ‘ Be vexed into a storm, save only here!
 ‘ Thou over-lucky, too much happy isle!
 ‘ Grow more desirous of this flattering stile!
 ‘ For thy long health can never altered be,
 ‘ But by thy surfeits on felicity:
 ‘ And I, to stir the humours that increase
 ‘ In thy full body, over grown with peace,
 ‘ Will call those furies hither, who incense
 ‘ The guilty, and disorder innocence!
 ‘ Ascend! ascend! you horrid sullen brood
 ‘ Of evil spirits, and displace the good!
 ‘ The great, make only wiser, to suspect
 ‘ Whom they have wronged by falsehood, or neglect!
 ‘ The rich, make full of avarice, as pride,
 ‘ Like graves, or swelling seas, unsatisfied!
 ‘ Busy to help the state, when needy grown,
 ‘ From poor men’s fortunes, never from their own!

‘ The

- ' The poor, ambitious make, apt to obey
 ' The false, in hope to rule whom they betray!
 ' And make religion to become their vice,
 ' Named, to disguise ambitious avarice!

The speech being ended, } Mr. *Charles Murray*,
 three furies make their entry, } Mr. *Seymour*,
 presented by } Mr. *Tartarean*.

This antimasque being past, the scene changed into a calm; the sky serene; atar off, *Zephyrus* appeared, breathing a gentle gale. In the landskip were corn fields, and pleasant trees, sustaining vines, fraught with grapes, and in some of the furthest parts, villages, with all such things as might express a country in peace, rich, and fruitful. There came breaking out of the heavens, a silver chariot, in which sat two persons; the one, a woman in a watchet garment; her dressing of silver mixed with bulrushes, representing Concord: Somewhat below her, sat the good genius of *Great-Britain*; a young man in a carnation garment, embroidered all with flowers; an antique sword hung in a scarve, a garland on his head, and in his hand, a branch of plattan mix'd with ears of corn. These, in their dissent, sung together.

SONG I.

Good Genius of GREAT-BRITAIN, Concord.

CONCORD.

- ' **W**HY should I hasten hither, since the good
 ' I bring to men, is slowly understood?

GENIUS.

- ' I know it is the people's vice,
 ' To lay too mean, too cheap a price

' On

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' On every blessing they possess;
' The enjoying makes them think it less.

CONCORD.

' If then, the need of what is good,
' Doth make it loved, or understood,
' Or is, by absence, better known,
' I shall be valued, when I'm gone.

GENIUS.

' Yet stay! O, stay! if but to please
' The great, and wise *Philogenes*!

CONCORD.

' Should dews not fall, the sun forbear
' His course, or I, my visits here:
' Alike, from these defects, would cease
' The power, and hope, of all increase.

GENIUS.

' Stay, then! O, stay! if but to ease
' The cares of wise *Philogenes*!

CONCORD.

' I will; and much I grieve, that though the best
' Of kingly science, harbours in his breast,
' Yet, 'tis his fate to rule in adverse times,
' When wisdom must, a while, give place to crimes.

Being arrived at the earth, and descended from the chariot, they sung this short dialogue, and then departed several ways, to incite the beloved people to honest pleasures, and recreations, which have ever been peculiar to this nation.

BOTH.

BOTH.

‘ O, who but he, could thus endure
 ‘ To live, and govern, in a sullen age,
 ‘ When it is harder far, to cure
 ‘ The people’s folly, than resist their rage?’

After which, there follow’d those several entries of antimasques.

1st ENTRY.

Wolfgangus Vandergoose Spagrick, operator to the invifible lady, filed, *The magical fiftter of the roficrofs*, with thefe receipts following, and many other rare fecrets, undertakes, in fhort time, to cure the defects of nature, and difeafes of the mind.

- I. Confection of hope, and fear, to entertain lovers.
- II. Effence of diffimulation, to enforce love.
- III. Julape of fruition, to recreate the hot fevers of love.
- IV. Water of dalliance, to warm an old courage.
- V. A fubtle quinteffence, drawn from mathematical points, and lines, filtered through a melancholy brain, to make eunuchs engender.
- VI. Pomado of the bark of comelinefs; the fweetnefs of wormwood, with the fat of gravity, to anoint thofe that have an ill mind.
- VII. Spirit of *Saturns*’ high capers, and *Bacchus*’ whirling virtigoes, to make one dance well.
- VIII. One drachm of the firft matter; as much of the ruft of time his fcyth, mixed with the juce of *Medea*’s
 B herbs:

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herbs: This, in an electuary, makes all sorts of old people young.

IX. An opiate of the spirit of muskādine, taken in good quantity to bedward, to make one forget his creditors.

X. Powder of *Menippus'* tree, and the rhind of hemp, to console those who have lost their money.

XI. Treacle of the gall of serpents, and the liver of doves, to initiate a *Neophyte* courtier.

XII. An easy vomit of the fawning of a spaniel *Gall-belgicus*, and the last *coranto*, hot from the press, with the powder of some lean jests, to prepare a welcome to rich men's tables.

XIII. A gargarism of *Flora's* first fruits, *Diana de monte major*, and the scraping of *Spanish* romances, distilled in *Bahco*, to make a sufficient linguist without traveling, or scarce knowing himself to be what he says.

XIV. A bath made of a catalogue from the marts, and common places, taken in a *Francfort* dryfat; in his diet, he must refrain all real knowledge, and only suck in vulgar opinions; using the fricasie of confederacy, will make ignorants in all professions, to seem, and not to be.

2d ENTRY.

Four old men, richly attired,
the shapes proper to the persons,
presented by

} Mr. *Boroughs*.
Mr. *Skipworth*.
Mr. *Pert*.
Mr. *Ashton*.

3^d ENTRY.

Three young soldiers, in several
fashion'd habits, but costly, and
presented to the life, by } Mr. *Hearn*.
Mr. *Slingsby*.
Mr. *Chumley*.

4th ENTRY.

A nurse, and three children, in long coats, with bibs,
biggins, and muckenders.

5th ENTRY.

An ancient *Irishman*, presented by Mr. *Jay*.

6th ENTRY.

An ancient *Scotishman*, presented by Mr. *Atkins*.

7th ENTRY.

An old fashion'd *Englishman*, } Mr. *Arp*.
and his mistress, presented by } Mr. *Will. Murray*.

These three antimasques were well, and naturally set
out.

8th ENTRY.

Doctor *Tartaglia*, and two pe- } Mr. *Rimes*,
dants of *Francolin*, presented } Mr. *Warder*,
by } Mr. *Villiers*.

9th ENTRY.

Four grotesques or droliries, in the most fantastical
shapes that could be devised.

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10th ENTRY.

The invisible lady, magical sister of the rosicross.

11th ENTRY.

A shepherd, presented by Mr. Charles Murray.

12th ENTRY.

A farmer, and his wife, presented by } Mr. Skipworth.

13th ENTRY.

A country gentleman, his wife, and his bailiff, presented by } Mr. Beroughs.
Mr. Ashton.
Mr. Pert.

14th ENTRY.

An amorous courtier, richly apparelled, presented by } Mr. Seymour.

15th ENTRY.

Two roaring boys; their suits answering their profession.

16th ENTRY.

Four mad lovers, and as madly clad.

17th ENTRY.

A jealous Dutchman, his wife, and her Italian lover, presented by } Mr. Arp.
Mr. Rimes.
Mr. Tartarean.

18th ENTRY.

Three *Swisses*; one a little } Mr. *Cotterel*.
Swiss, who played the wag with } Mr. *Newton*.
 them as they slept, presented by } Mr. *Jeffrey Hudson*.

19th ENTRY.

Four antique cavaliers, imi- } Mr. *Arp*.
 tating a manage, and tilting, } Mr. *Jay*.
 presented by } Mr. *Atkins*.
 } Mr. *Tartarean*.

20th ENTRY.

A cavaleritro, and two pages.

All which antimasques were well set out, and excellently danced, and the tunes fitted to the persons.

The antimasques being past, all the scene was changed into craggy rocks and inaccessible mountains; in the upper parts, where any earth could fasten, were some trees, but of strange forms, such as only grow in remote parts of the *Alps*, and in desolate places; the furthest of these, was hallow in the midst, and seem'd to be cut through by art, as the *Pausilipo* near *Naples*, and so high as the top pierced the clouds; all which represented the difficult way which heroes are to pass, e'er they come to the throne of honour.

The chorus of the beloved people came forth, led by Concord, and the good Genius of *Great-Britain*; their habits being various and rich, they go up to the state, and sing.

SONG II.

To the Queen-Mother.

I.

‘ **W**HEN with instructed eyes, we look upon
 ‘ Our blessings that descend so fast
 ‘ From the fair partner of our monarch’s throne,
 ‘ We grieve, they are too great to last.

II.

‘ But when those growing comforts we survey,
 ‘ By whom our hopes are longer lived,
 ‘ Then gladly we our vows, and praises, pay
 ‘ To her, from whom they are derived.

III.

‘ And since, great queen, she is derived from you,
 ‘ We here begin our offerings;
 ‘ For those who sacrificed to rivers, knew,
 ‘ Their first rights due unto their springs.

IV.

‘ The stream from whence our blessings flow, you bred;
 ‘ You, in whose bosom, even the chief, and best,
 ‘ Of modern victors, laid his weary head,
 ‘ When he rewarded victory with rest.
 ‘ Your beauty kept his valour’s flame alive,
 ‘ Your *Tuscan* wisdom taught it how to thrive.

*Inviting the King’s appearance in the throne of
 honour.*

(To be printed, not sung.)

‘ **W**HY are our joys detained by this delay?
 ‘ Unless (as in a morning overcast)
 ‘ We find it long e’er we can find out day:
 ‘ So, whilst our hopes increase, our time doth waste.
 ‘ Or

- ' Or are you slow 'cause th' way to honour's throne
 ' In which you travel now, is so uneven,
 ' Hilly, and craggy, or as much unknown
 ' As that uncertain path which leads to heaven?
 ' O, that philosophers, who, through those mists
 ' Low nature casts, do upper knowledge spy!
 ' Or those that smile at them, o'er-weening priests!
 ' Could with such sure, such an undoubted eye,
 ' Reach distant heaven, as you can honour's throne;
 ' Then we should shift our flesh, t' inhabit there,
 ' Where we are taught the heroes are gone;
 ' Though now content with earth, 'cause you are
 here.

The song ended, they return up to the stage, and divide themselves on each side; then the further part of the scene disappeared, and the king's majesty, and the rest of the masquers, were discovered, sitting in the throne of honour; his majesty highest, in a seat of gold, and the rest of the lords about him. This throne was adorned with palm trees, between which stood statues of the ancient heroes. In the under parts, on each side, lay captives bound, in several postures, lying on trophies of armours, shields, and antique weapons, all his throne being feigned of goldsmith's work. The habit of his majesty, and the masquers, was of watchet, richly embroidered with silver; long stockings, set up, of white: Their caps silver, with scrowls of gold, and plumes of white feathers.

SONG III.

To the King, when he appears, with his lords, in the throne of honour.

I.

- ' **T**HOSE quar'ling winds, that deafned unto
 death
 ' The living, and did wake men dead before,
 ' Seem now to pant small gusts, as out of breath,
 ' And fly, to reconcile themselves on shore.

II.

II.

- ' If it be kingly patience, to out-last
- ' Those storms the people's giddy fury raise,
- ' Till, like fantastick winds, themselves they waste,
- ' The wisdom of that patience, is thy praise.

III.

- ' Murmur's a sickness epidemical ;
- ' 'Tis catching, and infects weak, common ears :
- ' For, through these crooked, narrow alleys, all
- ' Invaded are, and killed by whisperers.

IV.

- ' This you discerned, and by your mercy taught,
- ' Would not, like monarchs, that severe have been,
- ' Invent imperial arts, to question thought,
- ' Nor punish vulgar sickness as a sin.

V.

- ' Nor would your valour, when it might subdue,
- ' Be hindered of the pleasure to forgive ;
- ' Th' are worse than overcome, your wisdom knew,
- ' That needed mercy to have leave to live.

VI.

- ' Since strength of virtues, gained you honour's throne,
- ' Accept our wonder, and enjoy your praise !
- ' He is fit to govern there, and rule alone,
- ' Whom inward helps, not outward force doth raise.

Whilst the chorus sing this song, there came softly, from the upper part of the heavens, a huge cloud of various colours, but pleasant to the sight ; which descending to the midst of the scene, opened, and within it, was a transparent brightness of thin exhalations, such as the
Gods

Gods are feigned to descend in. In the most eminent place of which, her majesty sat, representing the chief heroin, environed with her martial ladies; and from over head, were darted lightsome rays, that illuminated her seat, and all the ladies about her, participated, more or less, of that light, as they sat near, or further off. This brightness, with many streaks of thin vapours about it, such as are seen in a fair evening sky, softly descended; and, as it came near to the earth, the seat of honour, by little and little, vanished; as if it gave way to these heavenly graces. The queen's majesty, and her ladies, were in *Amazonian* habits of carnation, embroidered with silver, with plumed helmets, bandricks, with antique swords hanging by their sides, all as rich as might be; but the strangeness of the habits, was most admired.

SONG IV.

When the Queen, and her ladies, descended.

I.

‘ YOU that so wisely studious are,
 ‘ To measure, and to trace each star,
 ‘ How swift they travel, and how far,
 ‘ Now measure your celestial store,
 ‘ Planets, or lesser lights, and try,
 ‘ If in the face of all the sky,
 ‘ You count so many as before.

II.

‘ If you would practise how to know
 ‘ The chief for influence, or show,
 ‘ Level your perspectives below:
 ‘ For in this nether orb they move!
 ‘ Each here, when lost in doubtful art,
 ‘ May, by his eyes, advance his heart,
 ‘ And through his optick, learn to love.

III.

III.

- ' But what is she that rules the night ?
 ' That kindles ladies with her light ?
 ' And gives to men the power of sight ?
 ' All those who can her virtue doubt,
 ' Her mind will, in her face, advise ;
 ' For through the casements of her eyes,
 ' Her soul is ever looking out.

IV.

- ' And with its beams, she doth survey
 ' Our growth in virtue, or decay ;
 ' Still lighting us in honour's way !
 ' All that are good, she did inspire !
 ' Lovers are chaste, because they know
 ' It is her will they should be so :
 ' The valiant take from her their fire !

When this heavenly feat touched the earth, the king's majesty took out the queen, and the lords the ladies, and came down into the room, and danced their entry, betwixt which, and the second dance, was this song.

SONG V.

(After the first dance.)

I.

- ' **W**HY stand you still, and at these beauties
 gaze,
 ' As if you were afraid,
 ' Or they were made,
 ' Much more for wonder, than delight ?
 ' Sure those, whom first, their virtue did amaze,
 ' Their feature must, at last, invite !

II.

II.

- ' Time, never knew the mischiefs of his haste!
 ' Nor can you force him stay
 ' To keep off day!
 ' Make then, fit use of triumphs here:
 ' It were a crime 'gainst pleasant youth, to waste
 ' This night, in over civil fear.

III.

- ' Move then, like time; for love, as well as he,
 ' Hath got a kalender,
 ' Where must appear,
 ' How evenly you these measures tread;
 ' And, when they end, we far more grieved shall be,
 ' Than for his hours, when they are fled.

The second dance ended, and their majesties being seated under the state, the scene was changed into magnificent buildings, composed of several selected pieces of architecture. In the furthest part, was a bridge over a river, where many people, coaches, horses, and such like, were seen to pass to and fro: Beyond this, on the shore, were buildings in perspective, which, shooting far from the eye, shewed as the suburbs of a great city.

From the highest part of the heavens, came forth a cloud, far in the scene, in which were eight persons, richly attired, representing the spheres: This joining with two other clouds, which appeared at that instant, full of musick, covered all the upper part of the scene, and, at that instant, beyond all these, a heaven opened, full of deities, which celestial prospect, with the chorus below, filled all the whole scene.

SONG

SONG VI.

To the King and Queen, by a chorus of all.

- ‘ **S**O musical as to all ears,
- ‘ Doth seem the musick of the spheres,
- ‘ Are you, unto each other, still,
- ‘ Tuning your thoughts to either’s will.
- ‘ All that are harsh, all that are rude,
- ‘ Are, by your harmony, subdued;
- ‘ Yet so into obedience wrought,
- ‘ As if not forced to it, but taught.
- ‘ Live still, the pleasure of our sight;
- ‘ Both our examples, and delight.
- ‘ So long, until you find the good success
- ‘ Of all your virtues, in one happiness.
- ‘ ’Till we so kind, so wise, and careful be,
- ‘ In the behalf of our posterity,
- ‘ That we may wish your scepters, ruling here,
- ‘ Loved, even by those, who should your justice fear,
- ‘ When we are gone; when to our last remove
- ‘ We are dispatched, to sing your praise above.

After this song, the spheres pass through the air, and all the deities ascended, and so concluded this masque, which was generally approved of, especially by all strangers that were present, to be the noblest, and most ingenious, that hath been done here, in that kind.

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F I N I S.

